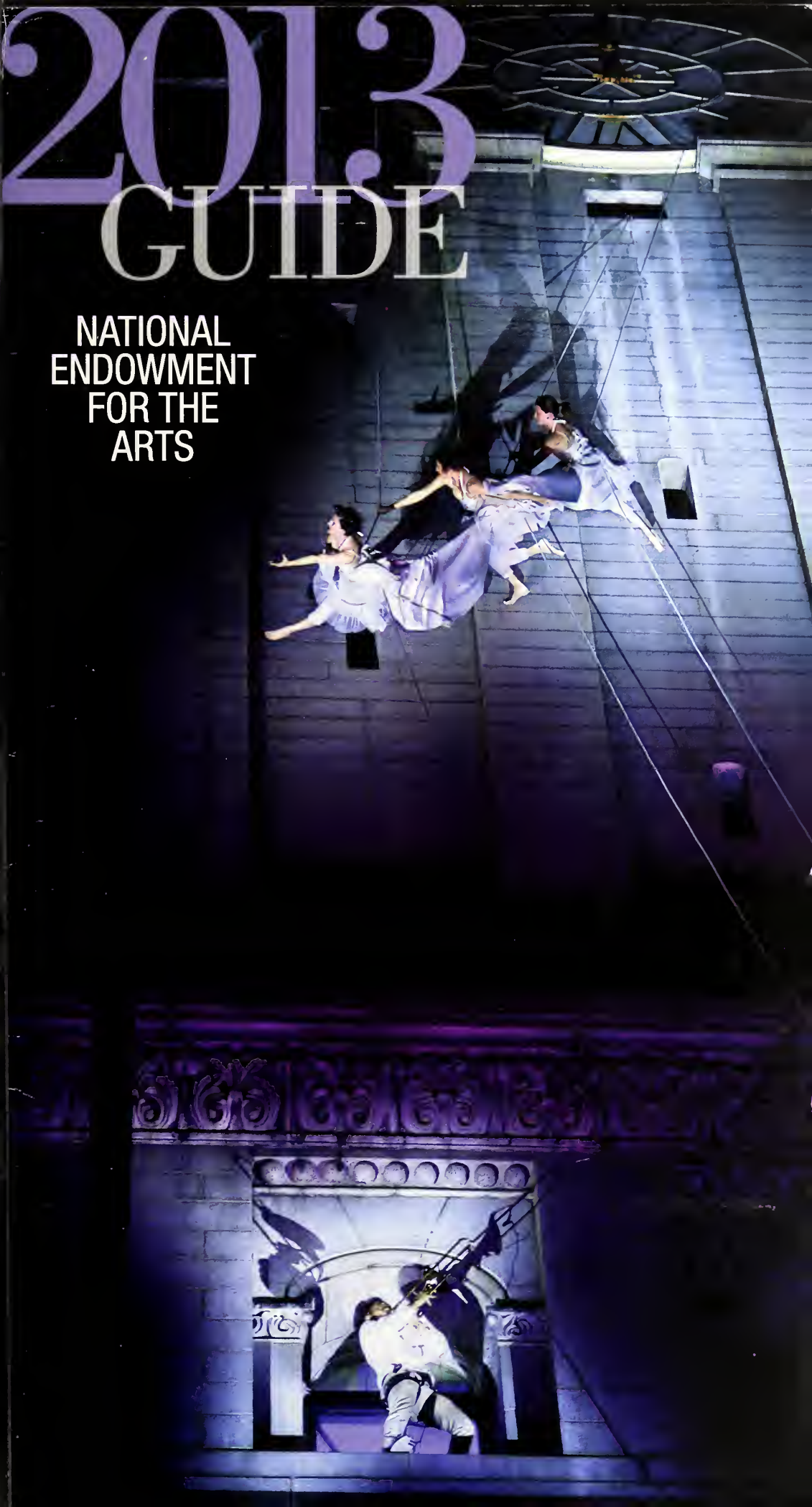
2013 GUIDE

NATIONAL ENDOWMENT FOR THE ARTS



ART WORKS.

arts.gov

NATIONAL ENDOWMENT FOR THE ARTS

2013

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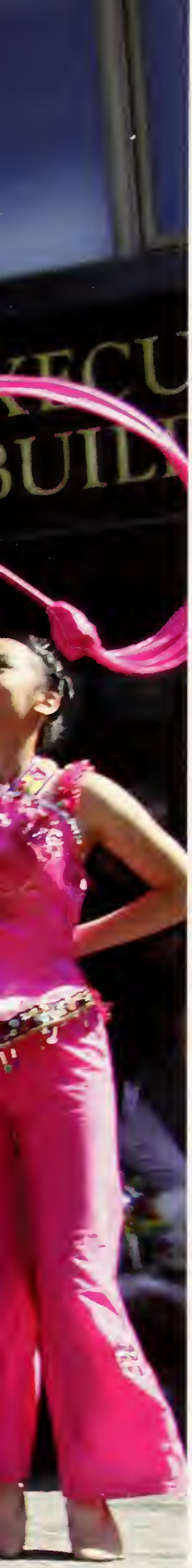
The Lowell Folk Festival in Massachusetts, produced with support from the NEA, attracts 250,000 people annually to its free three-day festival, which presents performances and workshops in a variety of traditional art forms, such as Chinese folk art (pictured).

Photo courtesy of Lowell Folk Festival/Higgins & Ross



Here at the National Endowment for the Arts (NEA), we have a simple, straightforward philosophy: "Art works."

"Art works" first refers to works of art themselves—the performances, objects, and texts that are the creation of artists.

"Art works" reminds us of the ways that art works on audiences to change, confront, challenge, and inspire us; to allow us to imagine and to aspire to something more.

"Art works" is a declaration that with two million full-time artists and nearly six million arts-related jobs in this country, arts jobs are real jobs that are part of the real economy. Art workers pay taxes, and art contributes to economic growth, neighborhood revitalization, and the livability of American towns and cities.

Those three elements taken together—the works of art themselves, the ways art works on audiences, and art as work—are at the center of everything we do at the NEA.

This guiding principle is reflected in the agency's Strategic Plan FY 2012-2016, and it also has shaped our Grants for Arts Projects guidelines, which are discussed later in this publication and also available on our website at **arts.gov**.

We know the arts are a means of strengthening communities. You see it every time you visit a museum, listen to a band, watch a dance performance, or see a play. The arts are all around us, offering hope, inspiration, and imagination to make us even better, individually and collectively.

This guide presents an overview of NEA programs and partnerships, all of which invest in art because art works.

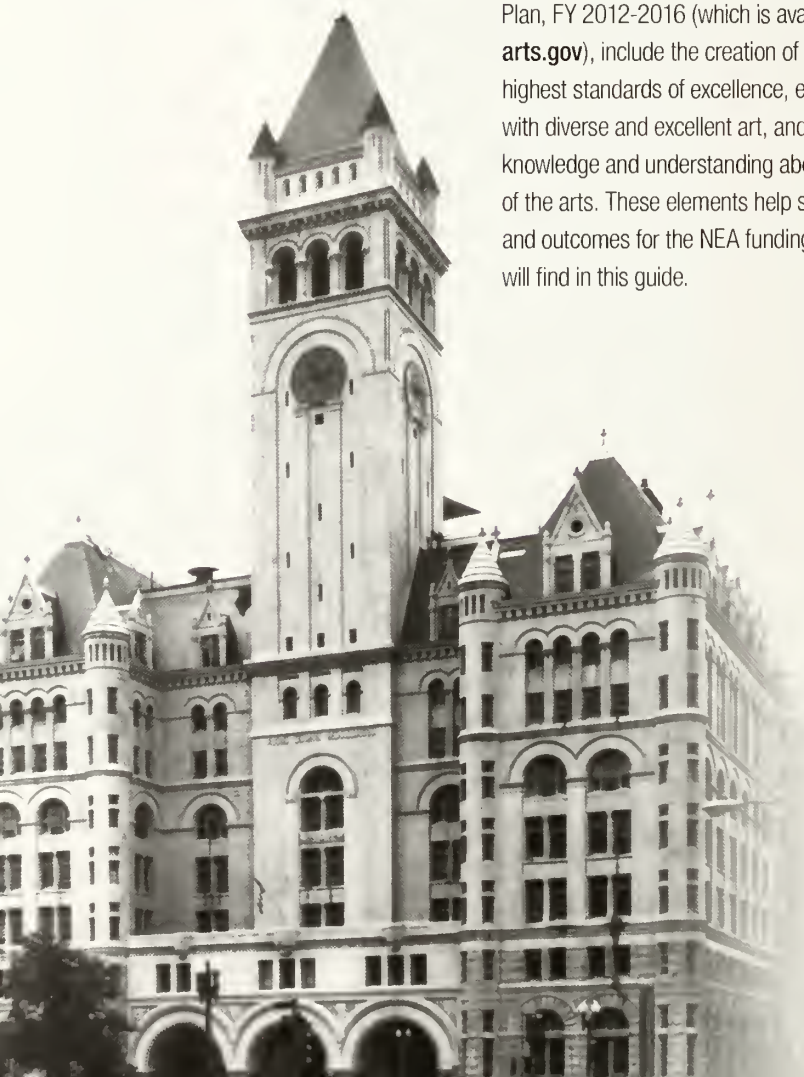
ABOUT US

The National Endowment for the Arts was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than $4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

Since its inception, the NEA has awarded more than 140,000 grants, including early support for the Vietnam Veterans Memorial design competition, the Sundance Film Festival, Spoleto Festival USA, PBS's *Great Performances* series, and the American Film Institute. For more than four decades, the Arts Endowment has encouraged creativity through support of performances, exhibitions, festivals, artist residencies, and other arts projects throughout the country.

The goals of the agency, as stated in the Strategic Plan, FY 2012-2016 (which is available at **arts.gov**), include the creation of art meeting the highest standards of excellence, engaging the public with diverse and excellent art, and promoting public knowledge and understanding about the contributions of the arts. These elements help shape the guidelines and outcomes for the NEA funding categories that you will find in this guide.

The Nancy Hanks Center at the Old Post Office Building in Washington, DC—home to the National Endowment for the Arts.



A still of a burning bus from a mob attack outside Anniston, Alabama, from *Freedom Riders*, a documentary by award-winning director Stanley Nelson about the 1961 integrated bus rides to challenge Southern Jim Crow laws. The film was one of the films featured in Film Forward, an initiative of the Sundance Institute and the President's Committee on the Arts and the Humanities—in partnership with the National Endowment for the Humanities, the Institute of Museum and Library Services, and the NEA—to present five U.S. and five foreign films to audiences in this country and abroad to enhance greater cultural understanding.

Photo courtesy of Firelight Media

NEA FUNDING

The National Endowment for the Arts awards matching grants to not-for-profit organizations. Forty percent of the Arts Endowment's funds go to the state and jurisdictional arts agencies and the regional arts organizations in support of arts projects in thousands of communities across the country.

All applications to the Arts Endowment are reviewed on the basis of artistic excellence and artistic merit. Applications generally receive three levels of review. First, they are reviewed by independent, national panels of artists and other arts experts. Panels make recommendations that are forwarded to the National Council on the Arts.

The National Council on the Arts, the Arts Endowment's advisory body, comprises nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President, and members of Congress. The council reviews and makes recommendations on the applications. Those recommendations for funding are sent to the NEA chairman. The chairman reviews those applications and makes the final decision on all grant awards.

The following information provides an overview of our funding categories and other activities. Deadlines for funding opportunities are found in the back of this guide. For our application guidelines, please visit our website at **arts.gov**.

A performance of Norbert De La Cruz III's *Square None* by Aspen Santa Fe Ballet, recipient of an NEA Art Works grant in 2012.

Photo by Rosalie O'Connor

GRANTS FOR ARTS PROJECTS

Grants for Arts Projects support exemplary projects in artist communities, arts education, dance, design, folk and traditional arts, literature, local arts agencies, media arts, museums, music, opera, presenting and multidisciplinary works, theater and musical theater, and visual arts.

Not-for-profit, tax-exempt 501(c)(3) organizations; units of state or local government; and federally recognized tribal communities or tribes may apply. Applicants may be arts organizations, local arts agencies, arts service organizations, local education agencies (school districts), and other organizations that can help advance the goals of the Arts Endowment.

To be eligible, an applicant organization must:

- Be not-for-profit, tax-exempt.
- Have a three-year history of programming.
- Meet reporting requirements on any previous Arts Endowment awards.

Generally, an organization is limited to one application per year under Grants for Arts Projects. There are limited exceptions for parent organizations, such as universities or cultural complexes that apply on behalf of separately identifiable and independent components, and certain Media Arts applicants.

Assistance is not available for general operating or seasonal support; the creation of new organizations; the construction, purchase, or renovation of facilities; or directly for individual elementary or secondary schools—charter, private, or public.

The Grants for Arts Projects guidelines outline support that is available in the two following categories:

ART WORKS

This category supports the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within these areas, innovative projects are strongly encouraged. Typical projects include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, arts education projects for pre-kindergarten through 12th-grade students, the documentation and preservation of significant artworks or cultural traditions, the publication and dissemination of work important to the field, innovative uses of new models or technology to create work or engage audiences, and the professional training of artists.

Grants generally range from $10,000 to $100,000.

The Grand Canyon Music Festival received an NEA Art Works grant in 2012 for its Native American Composer Apprentice Project (NACAP), which also received a National Arts and Humanities Youth Program Award in 2011— here NACAP student composers at Grey Hills Academy in the Navajo Nation city of Tuba City, Arizona, work with Ralph Farris during a workshop.

Photo by Clare Hoffman

GRANTS FOR ARTS PROJECTS, CONTINUED

CHALLENGE AMERICA FAST-TRACK

These grants enable organizations, particularly those that are small or mid-sized, to extend the reach of the arts to underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. An expedited application review allows applicants to learn whether they have been recommended for a grant more quickly than in the Arts Endowment's other categories.

In this category the focus is on simple, straightforward local projects that involve experienced professional artists and arts professionals. Projects may include festivals, exhibits, readings, performances, screenings, or broadcasts that feature guest artists in community settings; the development of professionally directed public arts projects such as murals, sculptures, or environmental art; cultural district revitalization; cultural tourism; and design activities for new or existing cultural facilities or civic spaces.

All grants are for $10,000.

The Sierra Repertory Theatre in rural Columbia, California, received an NEA Challenge America grant in 2011 to produce N. Richard Nash's play *The Rainmaker* with Louis Lotorto and Karen LaMoureaux.

Photo by Rich Miller Photography

OUR TOWN

Through the Our Town grant program, the NEA supports creative placemaking projects that help transform communities into lively, beautiful, and sustainable places with the arts at their core. As Ann Markusen and Anne Gadwa Nicodemus define creative placemaking in the report, *Creative Placemaking,* "In creative placemaking, partners from public, private, not-for-profit, and community sectors strategically shape the physical and social character of a neighborhood, tribe, town, city, or region around arts and cultural activities." In the first two years of the program, communities of all sizes were funded in all 50 states and DC.

Projects may include arts engagement, cultural planning, and design activities and should represent the distinct character and quality of their communities. These projects encourage creative activity to enhance community identity and a sense of place, and to revitalize local economies.

Applications must reflect a partnership that will provide leadership for the project. This partnership must involve two primary partners: a not-for-profit organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization.

Grants generally range from $25,000 to $200,000.

Workers moving and repairing some of Vollis Simpson's artwork for the Whirligig Park currently under design in Wilson, North Carolina, supported by an NEA Our Town grant.

Photo by Jeff Currie II

LITERATURE FELLOWSHIPS

Through NEA Literature Fellowships awarded to published creative writers and translators, the Arts Endowment advances its goals of creating art that meets the highest standards of excellence and engaging the public with diverse and excellent art. NEA Literature Fellowships in creative writing enable recipients to set aside time for writing, research, travel, and general career advancement. These non-matching grants are for $25,000. This program operates on a two-year cycle with fellowships in prose available one year and fellowships in poetry available the next.

NEA Literature Fellow and former U.S. Poet Laureate Philip Levine reading at the NEA Poetry and Prose Pavilion at the Library of Congress' 2012 National Book Festival in Washington, DC.

Photo by Cecelia Rogers/Library of Congress

NEA Literature Fellowship applications for creative writing are evaluated through a process of anonymous manuscript review under the sole criteria of artistic excellence and merit. Panelists do not know the identities of the writers, their publishing histories, academic achievements, or previous awards.

NEA Literature Fellowships also are given for translation projects, enabling recipients to translate works of prose, poetry, or drama from other languages into English. The art of literary translation has made available to the American public some of the most important writing in the world, from Homer to Roberto Bolaño. Non-matching grants are awarded in the amounts of $12,500 or $25,000.

The NEA Literature Fellowships are the only competitive, non-nominated awards that the Arts Endowment gives to individual artists.

LIFETIME HONORS

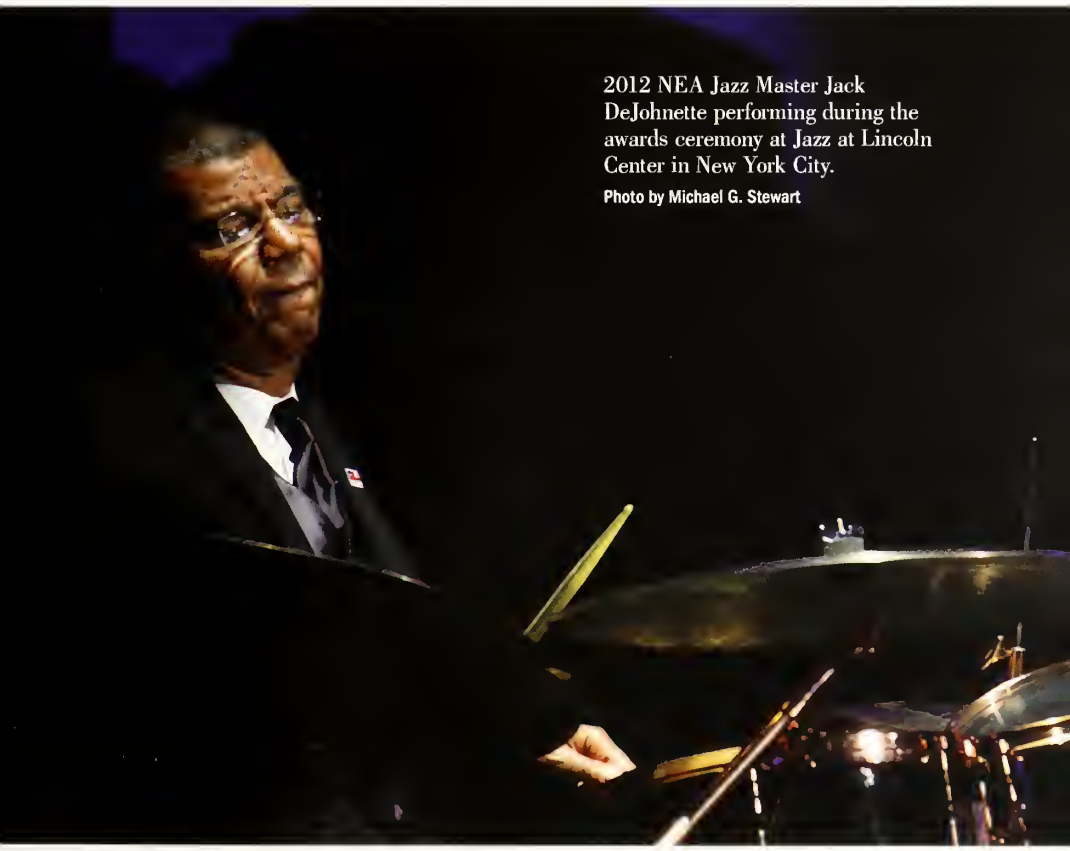
On behalf of the American people, the federal government recognizes outstanding achievement in the arts through the NEA Jazz Masters Fellowships; NEA National Heritage Fellowships; and National Medal of Arts, a Presidential award.

NEA JAZZ MASTERS FELLOWSHIPS

NEA Jazz Masters Fellowships are the highest honors that our government bestows upon jazz musicians. These fellowships are given in recognition of those individuals who have made significant contributions to the art of jazz. Non-matching fellowships of $25,000 each are awarded annually on the basis of nominations. The Arts Endowment honors a wide range of styles in the jazz field. In addition, the A. B. Spellman NEA Jazz Masters Award for Jazz Advocacy is given to an individual who has made a major contribution to the appreciation, knowledge, and advancement of jazz, such as a writer, patron, or presenter.

NEA NATIONAL HERITAGE FELLOWSHIPS

NEA National Heritage Fellowships recognize the recipients' artistic excellence and accomplishments,



2012 NEA Jazz Master Jack DeJohnette performing during the awards ceremony at Jazz at Lincoln Center in New York City.
Photo by Michael G. Stewart

2012 NEA National Heritage Fellows Flaco Jiménez and Andy Statman jam during the awards concert.

Photo by Michael G. Stewart

and support their continuing contributions to America's folk and traditional arts. As part of its efforts to honor and preserve our nation's diverse cultural heritage, the National Endowment for the Arts annually awards non-matching fellowships of $25,000 each on the basis of nominations. In addition, the Bess Lomax Hawes NEA National Heritage Award is presented to an individual who has made a major contribution to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, or preservation work.

NATIONAL MEDAL OF ARTS

The National Medal of Arts is the highest award given to artists and arts patrons by the federal government. It is awarded by the President of the United States to individuals or groups who are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States. Annually, a vast number of nominations are submitted from citizens across the country for consideration by the National Council on the Arts, which in turn submits its recommendations to the White House.

NEA PARTNERSHIPS

Golden Dragon Acrobats at a school performance for nearly 1,500 students, followed by a public performance for more than 1,000 people, in Aberdeen, South Dakota. The performances were supported by the NEA Regional Arts Touring Program through a grant by regional arts organization Arts Midwest.

Photo by Dawn Sahli Photography

STATE & REGIONAL

In partnership with the state and jurisdictional arts agencies and regional arts organizations, the National Endowment for the Arts provides federal support for projects that benefit local communities. The Partnership Agreements for the state arts agencies provide funds to address priorities identified at the state level and that address NEA outcomes. The regional arts organizations, each representing a geographic grouping of states, assist the Arts Endowment in distributing funds and programs nationally through touring and other activities that are responsive to the needs of the region and that address NEA outcomes.

GOVERNMENT PARTNERSHIPS

The NEA works with more than 20 other federal agencies, as well as with state and local governments, on projects that provide opportunities for thousands of Americans to experience quality arts programming throughout the country. These partnerships include initiatives with such agencies as Department of Education, Department of Housing and Urban Development, Department of Defense, Department of State, and Department of Health and Human Services.

What follows are some of the NEA initiatives that involve partnerships with state arts agencies, regional arts organizations, government entities, and not-for-profit organizations.

Red Doors by Deborah Madigan, inspired by "Tachas" by Efrén Hernández, featured in the NEA Big Read collection of Mexican short stories *Sun, Stone, and Shadows*; the artwork was part of an exhibition inspired by the collection in Kenosha, Wisconsin.

Image courtesy of the artist

Arts and Artifacts Indemnity Program

The program was created by the *Arts and Artifacts Indemnity Act of 1975* (20 U.S.C. 971) to minimize the costs of insuring international exhibitions and was amended in 2007 to include domestic exhibitions. The program is administered by the Arts Endowment for the Federal Council on the Arts and the Humanities, which comprises agency heads throughout the government. To date, the program has indemnified more than 1,200 exhibitions, saving the organizers nearly $375 million in insurance premiums. More than 250 museums and arts organizations nationwide have participated in the program.

The Big Read

The NEA presents the Big Read in cooperation with Arts Midwest. The initiative brings together partners across the country to encourage reading for pleasure and enlightenment, supporting innovative reading programs in selected communities. To date, more than 1,000 grants have been awarded to support local Big Read projects for one of 34 selections from American or world literature. Information about the initiative and upcoming application deadlines can be found at **www.NEABigRead.org**.

Blue Star Museums

Blue Star Museums is a collaboration among the NEA, Blue Star Families, the Department of Defense, and

Military families and sailors from Naval Station Great Lakes view Marc Chagall's *America Windows* at the Art Institute of Chicago, one of the participating Blue Star Museums.

Photo by Stephanie Himel-Nelson

participating museums throughout the country as a way to thank our military personnel and their families for their service and sacrifice. The program provides free admission to active duty military personnel and their families from Memorial Day through Labor Day. In 2012, more than 1,800 museums nationwide participated in the program. For more information, go to **arts.gov**.

Citizens' Institute on Rural Design

Design can be a powerful tool for rural communities to build upon existing assets and improve the way a community looks, its quality of life, and its economic viability. Established by the NEA in 1991, the Citizens' Institute on Rural Design (CIRD) offers funding and technical assistance to small towns and rural communities to host two-and-a-half day community design workshops. With the support of design professionals from the fields of community planning, architecture, landscape architecture, and creative placemaking, the workshops bring together local leaders from not-for-profits, community organizations, and government to develop actionable solutions to pressing community design challenges. For more information on CIRD, visit **www.rural-design.org**.

Mayors' Institute on City Design®

Since 1986, the Mayors' Institute on City Design (MICD) has helped transform communities through design by preparing mayors to be the chief urban designers of their cities. A partnership of the NEA, U.S. Conference of Mayors, and American Architectural Foundation, MICD brings mayors and design experts together for two-and-a-half days to solve case studies of critical urban design challenges brought by the participating mayors. For more information on MICD, go to **www.micd.org**.

NEA/Walter Reed Healing Arts Partnership

In November 2011, the Department of Defense (DoD) invited the NEA to bring its acclaimed Operation Homecoming writing program to the Walter Reed National Military Medical Center and the National Intrepid Center of Excellence (NICoE), a DoD institute that researches complementary and traditional treatments for service members with traumatic brain injury and psychological health conditions. The partnership reflects the growing use of creative arts therapy programs in healthcare settings. More than 150 active duty military and

their family members have taken part in writing workshops in clinical and non-clinical settings, with programmatic support from the Writer's Center. The Boeing Company has supported Operation Homecoming since 2004, and continues to support the writing program in non-clinical settings at Walter Reed.

In November 2012, the NEA expanded its landmark arts partnership with DoD to bring music therapy to patients at NICoE. For more information, visit **arts.gov.**

Poetry Out Loud

Presented in partnership with the Poetry Foundation and the state arts agencies, Poetry Out Loud: National Recitation Contest is a national arts education program for high school students that encourages the study of great poetry by offering educational materials and a dynamic recitation competition in all 50 states, Washington, DC, Puerto Rico, and the U.S. Virgin Islands.

Poetry Out Loud National Champion Kristen Dupard, from Ridgeland, Mississippi, with her proud mother, Angela Dupard.

Photo by James Kegley

Each winner at the state level receives $200 and an all-expenses-paid trip to Washington, DC to compete for the national championship. The state winner's school receives a $500 stipend for the purchase of poetry materials. A runner-up in each state receives $100, with $200 for his or her school library. A total of $50,000 in awards and school stipends will be given out at the national finals. Any school wishing to participate should contact its state arts agency for more information on the program, or visit **www.poetryoutloud.org**.

Shakespeare for a New Generation

Shakespeare for a New Generation, the offshoot initiative of Shakespeare in American Communities, provides professional Shakespeare performances and educational programs to high school and middle school students. The program is administered by Arts Midwest. Ninety-four theater companies have taken part since the program's inception ten years ago. These companies have presented 30 of Shakespeare's plays through 7,000 performances and 17,000 educational activities at more than 5,500 schools in 2,800 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands. For more information, go to **www.shakespeareinamerican communities.org.**

DEADLINES

NOTE: Grants.gov is required for all applicants to the NEA. Before you can apply, you must be registered with **grants.gov**. Learn more about **grants.gov** by visiting our website at **arts.gov** and register now.

OUR TOWN

APPLICATION DEADLINE:
January 14, 2013

EARLIEST PROJECT START DATE:
September 1, 2013

For information, contact Jamie Hand, *hand@arts.gov* or 202/682-5566

LITERATURE FELLOWSHIPS

Creative Writing Fellowships/Prose

APPLICATION DEADLINE:
February 28, 2013

EARLIEST PROJECT START DATE:
January 1, 2014

For information, contact the Literature staff at *litfellowships@arts.gov* or 202/682-5034.

Translation Projects

APPLICATION DEADLINE:
January 3, 2013

EARLIEST PROJECT START DATE:
November 1, 2013

For information, contact the Literature staff at *litfellowships@arts.gov* or 202/682-5034.

LIFETIME HONORS

NEA Jazz Masters Fellowships, NEA National Heritage Fellowships, and National Medal of Arts

Check the NEA website (**arts.gov**) for more information.

GRANTS FOR ARTS PROJECTS

Challenge America Fast-Track

APPLICATION DEADLINE:
May 23, 2013

EARLIEST PROJECT START DATE:
January 1, 2014

For information, contact the staff at *fasttrack@arts.gov* or 202/682-5700.

Art Works

Deadlines by disciplines and project types on pages 16-19.

GRANTS FOR ARTS PROJECTS, CONTINUED

Art Works

There are two application deadlines. The types of projects eligible under each vary according to the field/discipline of the project as outlined below. For further information, contact the staff for the appropriate field/discipline or view the NEA website at **arts.gov**.

Field/Discipline	APPLICATION DEADLINE: March 7, 2013 EARLIEST PROJECT START DATE: January 1, 2014	APPLICATION DEADLINE: August 8, 2013 EARLIEST PROJECT START DATE: June 1, 2014
Artist Communities Pepper Smith, *smiths@arts.gov* or 202/682-5790	ALL artist community projects for **CREATION**, **ENGAGEMENT**, **LEARNING**, and **LIVABILITY**	N/A
Arts Education DANCE, MUSIC, OPERA: Denise Brandenburg, *brandenburg@arts.gov* or 202/682-5044 LITERATURE, THEATER & MUSICAL THEATER: Nancy Daugherty, *daughern@arts.gov* or 202/682-5521 FOLK & TRADITIONAL ARTS, LOCAL ARTS AGENCIES, PRESENTING & MULTIDISCIPLINARY WORKS: Terry Liu, *liut@arts.gov* or 202/682-5690 DESIGN, MEDIA ARTS, MUSEUMS, VISUAL ARTS: Lakita Edwards, *edwardsl@arts.gov* or 202/682-5704	**LEARNING**: Community-Based Projects	**LEARNING**: School-Based Projects
Dance Janelle Ott Long, *ottlongj@arts.gov* or 202/682-5739; Juliana Mascelli, *mascellij@arts.gov* or 202/682-5656	**CREATION**: Commissions; **ENGAGEMENT**: Restaging of Repertory, Regional/National Tours, Home Performances, Presentations, Services to the Field	**CREATION**: Residencies; **ENGAGEMENT**: Outreach, Documentation/Preservation, Restaging of Master Works; **LEARNING**: Lifelong Learning, Professional Training; **LIVABILITY**: Planning, Artist Live/Work Spaces, Partnerships

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Field/Discipline	APPLICATION DEADLINE: March 7, 2013 EARLIEST PROJECT START DATE: January 1, 2014	APPLICATION DEADLINE: August 8, 2013 EARLIEST PROJECT START DATE: June 1, 2014
Design Jen Hughes, *hughesj@arts.gov* or 202/682-5547	N/A	All projects for **CREATION**, **ENGAGEMENT**, **LEARNING**, and **LIVABILITY**
Folk & Traditional Arts William Mansfield, *mansfieldw@arts.gov* or 202/682-5678; Barry Bergey, *bergeyb@arts.gov* or 202/682-5726	**CREATION:** New Work Based on Tradition; **ENGAGEMENT:** Presentation, Touring, Media; **LIVABILITY:** Community Interaction and Placemaking Activities	**ENGAGEMENT:** Heritage, Documentation/Preservation, Outreach, Services to the Field; **LEARNING**: Lifelong Learning, Professional Development
Literature Amy Stolls, stollsa@arts.gov or 202/682-5771	**ENGAGEMENT**: Literary Publishing	**CREATION**: Opportunities for Creation of Work; **ENGAGEMENT**: Audience Development, Services to the Field; **LEARNING**: Professional Development, Lifelong Learning; **LIVABILITY**: Community Interaction and Placemaking Activities, Writer Live/Work Spaces, Enhancement of Public Spaces, Partnerships
Local Arts Agencies Dinah Walls, *wallsd@arts.gov* or 202/682-5586	SERVICES TO THE FIELD: **ENGAGEMENT**: Activities such as Marketing, Audience Development, Conferences, Professional Development, Journalism/Arts Criticism, Subgranting for Service Activities; **LIVABILITY**: Cultural/Creative Sector Planning, Artist Live/Work Spaces	PROGRAMMING: **CREATION**: Artist Residencies, Commissions; **ENGAGEMENT:** Performing Arts Events/Readings/ Screenings/Broadcasts/ Visual Arts Exhibitions, Documentation/Conservation of Public and Monumental Art, Subgranting for Programming Activities; **LEARNING**: Residencies, Lifelong Learning; **LIVABILITY:** Enhancement of Public Spaces
Media Arts Mary Smith, Dan Sonnett at *mediaarts@arts.gov* or 202/682-5742	**ENGAGEMENT**: Programs for the Public, Exhibition, Services to the Field, Facilities Access, Publications; **LEARNING**: Programs for the Media Field, Lifelong Learning; **LIVABILITY**: Community Interaction and Placemaking Activities	**CREATION**: Production; **ENGAGEMENT**: Distribution, Preservation

GRANTS FOR ARTS PROJECTS, CONTINUED

Field/Discipline	APPLICATION DEADLINE: March 7, 2013 EARLIEST PROJECT START DATE: January 1, 2014	APPLICATION DEADLINE: August 8, 2013 EARLIEST PROJECT START DATE: June 1, 2014
Museums Wendy Clark, *clarkw@arts.gov* or 202/682-5555	**CREATION**: Commissions, Public Art, Residencies; **ENGAGEMENT**: Special Exhibitions, Services to the Field	**ENGAGEMENT**: Conservation, Documentation, Collections, Technology, Outreach; **LEARNING**: Public Programs, Lifelong Learning, Teaching Residencies; **LIVABILITY**: Creation and Enhancement of Public Spaces, Community Interaction and Placemaking Activities
Music ORGANIZATIONS WITH NAMES THAT BEGIN A THROUGH L: Court Burns, *burnsc@arts.gov* or 202/682-5590 ORGANIZATIONS WITH NAMES THAT BEGIN M THROUGH Z: Anya Nykyforiak, *nykyfora@arts.gov* or 202/682-5487 JAZZ PROJECTS: Katja von Schuttenbach, *vonschuttenbach@arts.gov* or 202/682-5711	**CREATION**: Commissions, Residencies; **ENGAGEMENT**: Performances, Presentations, Residencies, Services to the Field; **LEARNING**: Professional Development	**ENGAGEMENT**: Domestic Touring, Outreach, Recordings, Preservation, Technology; **LEARNING**: Lifelong Learning; **LIVABILITY**: Community Interaction and Placemaking Activities
Opera Georgianna Paul, *paulg@arts.gov* or 202/682-5600	**CREATION**: Commissioning/ Development of New Work; **ENGAGEMENT**: Premieres, New/Remounted Productions, Concert Opera	**CREATION**: Festival Opera; **ENGAGEMENT**: Festival Opera, Residencies, Simulcasts, Touring/ Outreach, Recordings, Technology, Documentation/ Preservation, Services to the Field; **LEARNING**: Professional Development, Lifelong Learning; **LIVABILITY**: Community Interaction and Placemaking Activities

Field/Discipline	APPLICATION DEADLINE: March 7, 2013 EARLIEST PROJECT START DATE: January 1, 2014	APPLICATION DEADLINE: August 8, 2013 EARLIEST PROJECT START DATE: June 1, 2014
Presenting & Multidisciplinary Works ORGANIZATIONS WITH NAMES THAT BEGIN A THROUGH E: Pepper Smith, *smiths@arts.gov* or 202/682-5790 ORGANIZATIONS WITH NAMES THAT BEGIN F THROUGH Z: Lara Allee, *alleel@arts.gov* or 202/682-5698	**CREATION**: Creation, Commissioning; **ENGAGEMENT**: Touring, Presentation, Residencies, Outdoor Festivals and Programs, Art/Science Collaborations; **LIVABILITY**: Community Interaction and Placemaking Activities	**ENGAGEMENT**: Activities for Underserved Communities, Services to Artists and Arts Organizations; **LEARNING**: Lifelong Learning, Training for Artists, Professional Development
Theater & Musical Theater ORGANIZATIONS WITH NAMES THAT BEGIN A THROUGH M: Eleanor Denegre, *denegree@arts.gov* or 202/682-5509 ORGANIZATIONS WITH NAMES THAT BEGIN N THROUGH Z: Carol Lanoux Lee, *leec@arts.gov* or 202/682-5020	**CREATION**: Creation of New Work; **ENGAGEMENT**: 2013-14 Theater Production	**ENGAGEMENT**: 2014-15 Theater Production, Touring/ Outreach, Community-Based Projects, Documentation/ Preservation, Services to the Field; **LEARNING**: Professional Training, Lifelong Learning; **LIVABILITY**: Planning, Artist Live/ Work Spaces, Community Interaction and Placemaking Activities, Partnerships
Visual Arts Meg Brennan, *brennanm@arts.gov* or 202/682-5703	**CREATION**: Commissions, Public Art, Residencies; **ENGAGEMENT**: Exhibitions, Publications	**ENGAGEMENT**: Outreach, Technology, Conservation, Documentation, Services to the Field; **LEARNING**: Public Programs, Lifelong Learning; **LIVABILITY**: Artist Live/Work Spaces, Creation and Enhancement of Public Spaces, Community Interaction and Placemaking Activities

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PUBLICATIONS

In order to better communicate to the public the exemplary work the NEA supports and provides, the Public Affairs Office works with other agency offices to create publications, free to the public, that highlight successful projects and programs. Additionally, the Office of Research and Analysis issues periodic research reports and briefs on significant topics affecting artists and arts organizations. All of these publications can be ordered (or PDFs of them can be viewed) on the NEA website, **arts.gov.** A few of our most popular publications are listed below.

GENERAL

2011 Annual Report

Presents a summary of NEA activities during fiscal year 2011. (2012)

How the United States Funds the Arts

This report provides a comprehensive overview of the diverse network of public and private funders that directly and indirectly support the arts in the U.S. (2012)

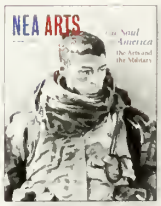
Creative Placemaking

A white paper by Ann Markusen and Anne Gadwa Nicodemus for the Mayors' Institute on City Design that examines creative placemaking in communities throughout the United States. (2010)

Imagine! Introducing Your Child to the Arts

This reprint of the 1997 NEA publication revises and updates the previous edition's material on introducing children to the arts. Made for parents, the publication includes activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old. (2004)

NEA Arts



The Arts Endowment's quarterly magazine, which focuses on issues in the arts community, special NEA initiatives, and arts projects and artists.

RESEARCH

How Art Works

This report describes the NEA's five-year research agenda, framed and informed by a groundbreaking "system map" and measurement model. (2012)

The Arts and Achievement in At-Risk Youth

This report examines arts-related variables from four large datasets to understand the relationship between arts engagement and positive academic and social outcomes in children and young adults of low socioeconomic status. (2012)

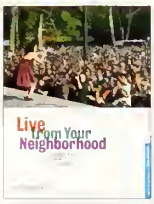
The Arts and Human Development

Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-Being

This white paper summarizes major themes from the March 2011 NEA/HHS forum on arts and human development, and highlights related studies. It also makes recommendations toward establishing a long-term federal partnership to promote research and evidence-sharing nationwide. (2011)

Live from Your Neighborhood

A National Study of Outdoor Arts Festivals, Vol. 1: Summary Report



This report combines key results from two investigative efforts—an online, national survey of outdoor arts festivals and seven case studies—to examine the range and variety of arts festivals in the U.S., the artists they employ, the communities they serve, and the roles they play in our cities, towns, and neighborhoods. (2010)

Audience 2.0: How Technology Influences Arts Participation

The report examines broad categories of arts participation via Internet using data from the 2008 Survey of Public Participation in the Arts. The report also investigates factors contributing to the likelihood of some Americans experiencing art through media. Finally, the report considers the relationship between media-based arts activities and other types of arts participation, such as live attendance and personal arts creation. (2010)

RESEARCH, CONTINUED

2008 Survey of Public Participation in the Arts

This report describes U.S. adult arts participation in 2008, comparing 2008 rates to those found in 1982, 1992, and 2002, and summarizes 2008 results by art form. In addition, the report discusses demographic and geographic differences in arts participation. (2009)

Artists in the Workforce: 1990-2005

This report is the first nationwide look at artists' demographic and employment patterns in the 21st century, gathering new statistics from the U.S. Census Bureau to provide a comprehensive overview of this workforce segment and its maturation over the past 30 years, along with detailed information on specific artist occupations. (2008)

To Read or Not To Read: A Question of National Consequence

This report is a comprehensive analysis of reading patterns of children, teenagers, and adults in the United States, assembling data on reading trends from more than 40 sources, including federal agencies, universities, foundations, and associations. (2007)

The Arts and Civic Engagement: Involved in Arts, Involved in Life

This research paper explores the compelling link between arts participation and broader civic and community involvement, as measured by the NEA's Survey of Public Participation in the Arts. The report also reveals that young adults show declines in participation rates for most arts and civic categories. (2006)

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COVER: Project Bandaloop, a frequent NEA grantee, perform *Bound(less)* on the Old Post Office Building in Washington, DC, in May 2012 as part of the Kennedy Center for the Performing Arts' project Look Both Ways: Street Arts Across America, supported by an NEA grant. Shown are dancers Damara Ganley, Rachael Lincoln, and Anje Lockhart with musician Dana Leong.

Photo by Pablo Benavente

Artrain, a not-for-profit arts organization originally founded by the Michigan Council for the Arts, delivers world-class arts and cultural exhibitions and education programs to under-resourced communities throughout the United States, borrowing artworks from museums and other institutions to present ever-changing exhibitions. Wherever it stops, Artrain acts as a community catalyst, encouraging the formation of local and regional arts councils, bolstering art education programs, and spurring downtown revitalization.

Helen Milliken (pictured), then First Lady of Michigan, engineered Artrain's creation in 1971 with support from the NEA. Since then, more than 3.2 million people have visited Artrain during more than 850 community visits across the nation. Milliken passed away in 2012.

Photo courtesy of the Walter P. Reuther Library, Wayne State University

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